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CATALOGUE OF THE COLLECTION OF PAINTINGS PRESENTED TO THE CLEVELAND MUSEUM OF ART BY MRS. LIBERTY E. HOLDEN

THE HOLDEN COLLECTION

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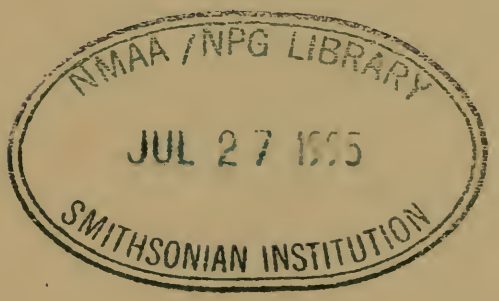
PREPARED BY MISS STELLA RUBINSTEIN



THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO
1917

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GALLERY IV THE HOLDEN COLLECTION

A COLLECTION OF PAINTINGS
GIVEN BY MRS. LIBERTY E. HOLDEN

MRS. HOLDEN'S very important collection of old masters was acquired by her husband from paintings gathered during an extended stay in Italy by James Jackson Jarves, who had hoped that the pictures might ultimately be housed in a museum and become the nucleus for the study in America of Italian art. With this end in view, Mr. Jarves, in 1860, exhibited his pictures at the Derby Galleries, 625 Broadway, New York, and again in 1863, at the rooms of the New York Historical Society. The project of the establishment of such a center for Italian art could not then be successfully carried out.

At the time of this latter exhibit Mr. Jarves offered one hundred and thirty of the pictures to the Historical Society for $50,000, but the offer was not accepted. Of the examples now in the Holden Collection only the Madonna and Child (No. 44), attributed to Leonardo, was among the pictures offered to the Society. Later, Mr. Jarves deposited most of his pictures with the trustees of Yale College as security for a loan made to him by the college, and as he was unable to meet the obligation, he forfeited the pictures to the college.

Some works, however, were not deposited at Yale, and these, together with a number which were probably acquired later, were shown in 1883 and 1884 in the Boston Foreign Art Exhibition. It was this group of paintings which was bought in 1884 by the late Mr. Holden.

The preface to the Handbook for Visitors stated that the pictures in the collection were not presented as masterpieces but as types of the greater men and their schools, fairly characterizing their motives, coloring, design, and modeling; average representative examples of their minor work, but possessing some distinctive recognizable qualities to those who had made a study of them.[1] An additional point of interest to connoisseurs is supplied by the fact that the authors of many of the paintings are uncertain, thus offering possibilities of discussion and research.

[1] Handbook for Visitors to the Gallery of Old Masters exhibited at the Boston Foreign Art Exhibition. 1883-1884.

Most of the paintings in the Holden Collection are on religious subjects. By following them closely one can note the historical development in the treatment of religious themes. The earliest of the pictures show strong Byzantine influence, even though the spirit of interpretation of the themes is of later epoch. Especially is this double strain clearly marked in the Madonna Suckling the Child (No. 16), where the golden background, the pose of the Virgin and the drapery are Byzantine, while the lower part of the picture just as strongly expresses the Renaissance influence. Characteristics of the art of these two different periods are again plainly evident in the Madonna and Child (No. 36), where almost the entire picture is in the Byzantine spirit, only the movement of the Child and the introduction of nature showing the influence of the Renaissance. The collection, in fact, illustrates the gradual but ultimately complete abandonment of the Byzantine idea, even though the gold background is still used by some of the artists. The beautiful picture by San Severino, representing the Virgin Enthroned with the Child and the Saints (No. 34), may be considered as an intermediary step in the representation of the Virgin between the earlier and the more highly developed types, in which her human qualities make her a real mother, as, for instance, in the Madonna by Lorenzo di Credi (No. 12). In the subject of the Crucifixion, the same changes can be seen. The little Crucifixion (No. 35), is an example of the early delineation of Christ on the Cross; while the Crucifixion by the school of Sodoma (No. 37), in the introduction of a greater number of spectators and the group which includes the fainting Virgin, shows the later spirit.

Portraiture in the Holden paintings is well represented by several masterly examples, and the collection as a whole admirably shows the progress of painting from the early Italian schools to the end of the Renaissance.

STELLA RUBINSTEIN.

ITALIAN SCHOOL

GALLERY IV

ALLORI, CRISTOFANO. 1577-1621, Attributed to. Florentine School.

Son and pupil of Alessandro Allori, who was the nephew of Bronzino and an estimable portraitist.

1 Portrait of a Lady as Saint Catherine.

Against a dark brown background is seated a young woman, dressed in a bodice of faded rose color, with a touch of white across her chest, and around her wrists a cuff of soft material; a thin, transparent veil covers her head. On the third finger of her right hand she wears a jeweled ring. The picture is essentially a portrait; only the symbols—the palm leaf which she holds and the wheel of torture against which she rests—suggest the martyr, St. Catherine. The drawing is correct and the technique good.

Wood. Oil. 37½ inches high; 28⅛ inches wide.

BALDOVINETTI, ALESSIO, 1425-1499, School of. Florentine School.

2 Madonna Adoring the Child. (*See illustration.*)

The Infant Jesus reposes on a bed of grass strewn with wild flowers, His head against a cushion, His body resting on a fold of the Virgin's cloak. Timidly He turns His eyes and holds out His arms to His mother, who kneels at His feet. Her face looking down upon Him has a sweet, innocent expression; her hands are folded and her whole attitude reflects the charm of the hymns composed in her honor. In a rugged landscape behind the Virgin, with rocky boulders and pine trees, diversified by a wide-spreading, cultivated valley, are Tobias and the Archangel.

This group is very like one in the picture by Francesco Botticini, Tobias and the three Archangels, in the Academy of Fine Arts in Florence; the pose of the Infant is almost identical with the child in Botticini's picture, The Adoration of the Infant Jesus, in Modena.[1] The expres-

[1]Reproduced in the work on Botticini by Ernst Kühnel. Taf. VII.

sion of the Virgin reminds one of the Virgin with the Violet, by Lochner, in the Seminary of Cologne, which is superior in execution, but has the same charming and childish expression. The picture has been ascribed by Mr. Jarves to Piero della Francesca; Mrs. Berenson says that the picture looks like the work of Sellaio, but that it is by Botticini and that the landscape is directly from Baldovinetti.[1] Mr. Berenson speaks of it as a work by Botticini.[2] Dr. Osvald Sirén and August F. Jaccaci attribute it to the School of Baldovinetti.[3]

Thus the weight of opinion inclines to the School of Baldovinetti on account of the striking similarity of the Virgin and landscape to Baldovinetti's Virgin and landscapes.[4]

Wood. Tempera. 42½ inches high; 24½ inches wide.

BASSANO, LEANDRO; *real name* DA PONTE, 1558-1623. Venetian School. Pupil and assistant of his father, Jacopo Bassano.

3 THE ENTOMBMENT.

The dead Christ is supported by two angels who are wrapping Him in a white shroud, one holding the end of it at His feet, the other supporting His head with one hand and His body with the other. Blood drips from His side and hands and from His head, from which the crown of thorns has fallen down and round which rays of light form a halo. The head has the expression of intense suffering often seen in the representations of the Sixteenth century, and even more dramatically expressed in the pictures of Guido Reni; the body has a blackish and greenish tint suggestive of Tintoretto. Its treatment shows an understanding of anatomy.[5]

The angel in the foreground wears a sleeveless yellow tunic, with the white sleeves of an undergarment rolled

[1]Rassegna d'Arte, January 1907.

[2]The Florentine Painters of the Renaissance, P. 119.

[3]Bulletin of The Metropolitan Museum of Art. October, 1912.

[4]See his Annunciation, and the Virgin Enthroned with Saints, in the Uffizi, Florence, and the Nativity in Church of SS. Annunziata, Florence.

[5]The entombment is not represented in art before the first half of the Fourteenth century; the use of it came, probably, from the early mystery plays.

above the elbow; the other angel wears a red blouse, opened at the throat, a white garment beneath.
The background shows a landscape with horsemen riding in the distance, three crosses silhouetted against a blue sky, and a tree in the foreground.
This painting was formerly ascribed to Titian; then to Tintoretto, and recently by Mrs. Berenson, to Leandro Bassano.[1] There is a great resemblance between it and the Pietà by Leandro in the Munich Pinakothek;[2] in both pictures the bodies of the Christ are almost identical, in pose as well as in modeling. The costumes of the angels are similarly treated in other pictures by Leandro in the Imperial Museum of Vienna.
Canvas. Oil. 48¾ inches high; 30 inches wide.

BICCI, NERI DI, 1419-1491. Florentine School.
Pupil and close follower of his father, Bicci di Lorenzo.

4 VIRGIN, CHILD AND ANGELS. (*See illustration.*)
Against a gray-green background, strewn with stars, sits the Virgin, of simple and sympathetic mien, adoring the Infant Jesus who lies on her lap. Her robe is red, trimmed with a golden border; her mantle, of blue, with yellow lining.
The Child is not idealized, but looks like a peasant child, with a rather old expression. On each side an angel supports it; the one to the right, candid and simple, the other refined, dressed with elegance in a brown dress puffed in the fashion of the time, with his hair charmingly curled. He resembles Fra Angelico's angels, but lacks their simplicity. Above, on each side of the Virgin's head, are little cherubs, framed in wings, characteristic of the Italian Renaissance, and especially of the art of the Della Robbia.
The picture as a whole is interesting and a good example of the art of Neri di Bicci, who, without great talent, did his work well. His themes in religious paintings were limited to four; The Annunciation, The Assumption and the Coronation of the Virgin, The Virgin with the Christ, and

[1] Rassegna d'Arte, January 1907. Whenever in this catalogue mention is made of Mrs. Berenson's opinion, the reference will be found in Rassegna d'Arte, January 1907.

[2] See reproductions in Zottman: *Kunst der Bassani*, tab. 22, 23, 24.

the Crucifixion.[1] Comparing this picture with a similar one in the Museum of Fine Arts in Budapest, one finds a strong resemblance in the heads and in the expression of the faces; the more refined angel of this picture resembles the angel in an Annunciation in the Academy of Florence; the other angel and the Virgin closely resemble similar figures in a picture in the *Chiesa di S. Felicita* in Florence.

Wood. Tempera. $25\frac{3}{4}$ inches high; $18\frac{5}{16}$ inches wide.

"PSEUDO BOCCACCINO." Active about 1500. Milanese School.

5 Adoration of the Shepherds.

The background shows a landscape of rolling hills against a sky of soft green-blue and, in the foreground to the left, a house with a doorway. The Virgin, in a red robe, kneels in tender adoration before the Child, who lies upon an end of her dark blue mantle and holds out His arms to her. Saint Joseph, wearing a yellow robe and a red mantle, carries a long stick in his right hand and holds a cap in his left; at the right are two shepherds in adoration, one of very plebian type, in a yellow tunic, the other refined, in a gray tunic and ragged blue trousers.

Wood. $34\frac{3}{16}$ inches high; $13\frac{5}{8}$ inches wide.

BOTTICINI, FRANCESCO, 1446[?]-1497. Florentine School.

Pupil, first of Neri di Bicci, then of Botticelli and Verrocchio, by both of whom he was greatly influenced.

6 Virgin and Child. (*See illustration.*)

In an airy, pleasant landscape the Virgin is seated holding the Infant Jesus on a pillow on her knee. In His right hand He clasps a bird, while He sucks two fingers of His left hand. Unlike the infants in paintings of the earlier periods, He has the appearance of a real child. The Virgin wears a loose blue-green mantle, with yellow lining, over a pink robe, and on her head a draped, transparent, buff-gray veil. Her expression is tender, and her oval, slightly elongated face is reminiscent of both Botticelli and Verrocchio.

[1] Kühnel, Ernst: *Francesco Botticini*, p. 25.

This exquisite picture has been ascribed to Ghirlandaio; by Baron Liphard to Verrocchio, and by Mrs. Berenson to Botticini.[1] There is a marked analogy between it and the Virgins of the Uffizi, the pictures by Verrocchio in the National Gallery, and a painting by Botticini in the collection of Mrs. Gardner in Boston.

Wood. Tempera. 26⅜ inches high; 18 5/16 inches wide.

BRAMANTINO, BARTOLOMEO SUARDI, 1450-55—1530. Milanese School.

7 ADORATION OF THE SHEPHERDS.

The scene is in an old stone enclosure, beyond which, to the left, is disclosed a landscape with hills and houses, and a soft, clear blue sky. On a fold of the Virgin's mantle lies the Infant Jesus. The Virgin, her blond hair hanging loose, wears a very dark red robe and a blue mantle edged with gold. Behind her, Saint Joseph, in a dark brown robe and a golden brown mantle, is seated in the traditional fashion. Near the Virgin, in an attitude of adoration, stands an angel dressed in transparent white, and next to him kneel two shepherds. The golden brown robe wrapped round the one in the foreground but half conceals his bare shoulders and arms. Behind these shepherds is a third, almost nude, while to the extreme left stands a cow. In the upper right-hand corner of the wall is the angel, who has apparently just announced the miracle to the shepherds.[2]
The conception of the kneeling shepherd in the foreground and of the one standing, is not in the spirit of the rest of the composition. This picture has some analogy with the Adoration, by Bramantino, in the Ambrosiana in Milan.[3]

Wood. 16 7/16 inches high; 11 3/16 inches wide.

[1] See Bulletin of the Metropolitan Museum of Art, October, 1912.

[2] The representation of shepherds in adoration was not known in the Thirteenth and Fourteenth centuries, when the mere announcement by the angels to the shepherds constituted the theme. In the Fifteenth century, kneeling shepherds were introduced. (Mâle, Emile: *L'Art religieux de la fin du moyen âge en France.*)

[3] Reproduced in *L'Arte*, 1914, p. 25.

CIGOLI, LUDOVICO CARDI, 1559-1613, Attributed to. Florentine School.

Pupil of Alessandro Allori and Sante di Tito, developed under Baroccio.

8 Portrait of a Member of the Medici[?] Family Represented as Saint Peter the Martyr.

Against a light brown background is shown the portrait of a youth, from whose wounded, tonsured head blood is flowing. His tunic is of light chestnut brown with black passementerie, and around his neck a soft white material is arranged in folds.

It is a pleasing and well-preserved picture, the colors delicate and harmonious. The drawing of the head is correct, the ears finely formed. It is distinctly a portrait, only the wound in the head suggesting Peter the Martyr, and it is very likely that of Giovanni de' Medici, second son of Cosimo, since it resembles one of him painted by Bronzino.[1]

Canvas. 17 inches high; 12½ inches wide.

CIMA DA CONEGLIANO, GIOVANNI BATTISTA. About 1460-1517. Venetian School.

Pupil and follower of Alvise Vivarini, influenced slightly by Bartolomeo Montagna, and greatly influenced by Giovanni Bellini.

9 Virgin and Child.—Copy.

The Virgin, standing, supports the nude Infant Jesus, who, His arms crossed on His breast, stands in front of her on a parapet. His hair is very curly. The Virgin wears a brick-red robe trimmed with gold bands, and a blue mantle. A yellow scarf, under which is a white one, falls from her head across her left shoulder and drapes her waist. A landscape of blue sky, rocks, trees, houses, and a winding stream forms the background.

The picture is an exact copy of one by Cima da Conegliano in the Pinacotheca in Bologna, with the difference that in the original a tympanum above the picture contains God the Father and two cherub heads among clouds.

[1] Reproduced in Heyck, Edward: *Die Mediceer.*

The technique of this copy does not seem earlier than the Eighteenth century. It is signed exactly like the original.

Wood. $23\frac{9}{16}$ inches high; 20 inches wide.

COSIMO, PIERO DI, 1462-1521, School of. Florentine School.

10 VIRGIN WITH CHILD AND ANGELS.

The Virgin, seated, clasps in her arms the Infant Jesus, who, His arms round her neck, His cheek against hers, stands on a cushion in her lap. The Madonna's robe is red and harmonizes well with the blue-green mantle which just touches her shoulders, but envelops the lower part of her body; a transparent veil covers her head and, falling to her shoulders, is held by a striped scarf which encircles her bodice; her sleeves are slit, showing a fullness of lace. A red, figured curtain fills the background. On either side of the Virgin is an angel in adoration. The style of their dress is similar; the lower part of their sleeves is slashed and filled in with soft white lace, and each wears a large jeweled breastpin and a striped girdle. The dress of the angel on the right is brown brocade with the lower sleeves of dark rose; the dress of the angel on the left is dark green.

Wood. Oil. Round, $34\frac{3}{8}$ inches high; $33\frac{5}{8}$ inches wide.

COSIMO, PIERO DI, 1462-1521, School of.

11 VIRGIN AND CHILD WITH SAINT JOHN AND ANGELS.

The Virgin supports the Infant Jesus, who stands upon a table beside which she is standing. Her dark red dress is covered by a blue-green mantle, and her head and shoulders are encircled by a blue scarf which the Infant holds with one hand while He caresses His mother's hand with the other. On either side is an angel in adoration; the one at the right wearing a light brown dress with blue upper sleeves; the one at the left in a green robe with sleeves of light brown and a red mantle which falls from the left shoulder. Below the Christ Child stands Saint John in adoration, against his shoulder a cross, the symbol of Christ's death. In the background is a landscape well interpreted and with good perspective.

The picture portrays a charming and touching scene that does not appear in painting before the Fifteenth century and that was delightfully interpreted by Raphael in his pictures at the Louvre, La Belle Jardinière, The Holy Family of Francis I, and La Vièrge au Diadème Bleu.

Wood. Oil. Round, 37½ inches high; 36½ inches wide.

CREDI, LORENZO DI, 1459-1539. Florentine School.

12 VIRGIN AND CHILD. (*See illustration.*)

The Virgin, seated against a square column from which is suspended a draped curtain, and on either side of which can be seen a distant landscape of fine chiaroscuro, holds the Infant Jesus on a cushion on her knee. She wears a low-cut, brick-red dress with a blue-gray belt, and a dark blue-green mantle lined with pale green, which falls from her arms and covers her lap and knees. Her shoulders are enveloped by a scarf thrown over her head and coquettishly caught at the back. The Infant stretches out His arms to take His mother's breast, which the Virgin is preparing to give Him, while she observes Him with gravity, having a premonition, perhaps, of the fate that awaits Him. The Child is completely nude and very plump. This is a characteristic of all of Credi's children.

It is a charming, intimate scene, far removed from the Middle Ages and the representations of that time. The figures have points of resemblance to the Virgin and Infant Jesus, Saint John the Baptist in Adoration, and The Angels of the Uffizi in Florence.[1]

Wood. 31 inches high; 21$\frac{11}{16}$ inches wide.

FILIPPO DA VERONA, Sixteenth Century. Italian School.

Pupil of Titian; a painter in the manner of Giovanni Bellini.

13 VIRGIN, CHILD, AND SAINTS.

A dark green curtain forms the right background, a landscape with houses and trees, the left. The Virgin, wearing a blue-green mantle, a red robe with a gold band round the neck, and a scarf on her head, holds the Infant Jesus.

[1] Ferrigni, Mario: *Madonne Fiorentine.*

Though a child in modeling, He is of grave expression. Saint Anne, in dark brown, with a blue mantle lined with orange, and a yellow scarf on her hair, caresses the head of the Infant, while below, John the Baptist, who looks out at the spectator, bears the cross, the symbol of the Passion. Behind the Virgin is a female saint; at her right a male saint, and in the lower left-hand corner, in a close-fitting green garment, Saint Joseph sits in the traditional fashion. Joseph, who is bald and has a short beard, wears an orange mantle. The saint on his left has long hair, beard and moustache.

The Virgin is not alluring like the Virgins of the Middle Ages; she looks like a rich, well-dressed bourgeoise. The Saint Anne, with her grave and mild expression, is reminiscent of Bellini, both in the interpretation of her face and figure, and in the manner in which the scarf is draped on her head and shoulders.

Saint Joseph, old and gray, is painted more in the spirit of the earlier traditions, and represents well his type as portrayed at the end of the Fourteenth century and during the early Fifteenth century.

Wood. 30⅝ inches high; 46¾ inches wide.

FIORENTINO, PIER FRANCESCO. Florentine School. Active in the last three decades of the Fifteenth century. Pupil possibly of Fra Angelico or Benozzo Gozzoli; influenced by Neri di Bicci—Great imitator of Fra Filippo Lippi and others.

14 MADONNA ADORING THE CHILD, ATTENDED BY ANGELS. (*See illustration.*)

The Virgin, who is kneeling on a bed of flowers in the midst of which is an open prayer book, adores the Infant Jesus.[1] He, supported by two angels, behind whom a third is seen in an attitude of adoration, holds out His arms to His mother, while the Holy Ghost, in the form of a dove, sends rays of light upon Him.

The background shows a landscape in the manner of Fra Filippo Lippi. In the far distance there are houses covered with red tile roofs.

[1] This kneeling attitude of the Virgin before the Christ Child does not appear before the end of the Fourteenth century, its introduction very likely having come through the mystery plays, influenced by San Bonaventura's *Meditation on the Life of Jesus.*

The Virgin wears a full blue mantle with a gold border, in the fashion of the period. A veil covers her head, back of which is a nimbus. She lacks the charm and youth of the Virgin of Fra Angelico or Perugino, but impresses the spectator by the seriousness of her expression. The angels, dressed like pages of the Fifteenth century, with crowns of flowers on their heads, are very plebeian types, but have a simple and naïve air.

They are far removed from the beautiful angels of Fra Angelico or of the Gothic cathedrals.

In spite of many defects in the drawing, obviously Pier Francesco Fiorentino was inspired in this picture by Fra Filippo Lippi. The type of the Virgin is the same as that in his Annunciation in the Church of San Lorenzo in Florence, but she appears older; and the angels, notwithstanding their incorrect drawing, are done in his spirit. The landscape, too, is very much inspired by his Nativity, also in the Academy of Fine Arts, Florence. See his Annunciation and the Coronation of the Virgin in the Academy of Fine Arts, Florence. There is a picture quite similar to this by Pier Francesco Fiorentino in the Städel Art Institute in Frankfort-am-Main. The difference consists in a different treatment of background and in some slight changes in the garments and in the expression of the faces.

Wood. 30⅜ inches high; 21⅝ inches wide.

FLEMISH SCHOOL. Fifteenth century.

15 PORTRAIT OF A FLORENTINE DOCTOR. (*See illustration.*)

A middle-aged man is seated against a curtain suspended from a white wooden shelf on which are a drug-pot (albarello) and other objects. He wears a loose, dark-green mantle with wide, flowing sleeves, an undergarment, the collar of which is edged with a band of fur, and a red headdress, which falls in a broad fold over his ears down to his hands.

This is an admirable example of the realistic portraits of the Fifteenth century, in which the painters endeavor to portray the personality of the individual. The firm set of the mouth indicates a feeling of self-importance; and the thoughtful eyes and the deep ridges between them, habitual mental effort. The hands are admirably treated in the

characteristic Flemish manner, as are also the ridges around the eyes, the corners of the mouth, and all the accessories. The picture was formerly ascribed to Domenico Ghirlandaio, but Mrs. Berenson attributes it to Justus of Ghent, assigning it to the series of portraits from Duke Federigo Montefeltro's library in Urbino, of which thirteen examples are in the Louvre and several in the Barberini palace in Rome.[1] It is doubtful whether Mrs. Berenson's attribution can be accepted, since a comparison of this portrait with pictures attributed to Justus of Ghent,[2] shows no resemblance to them; while it is likely that it was painted by one of the many Flemish artists who inundated Italy in the Fifteenth century, bringing with them their own style of portraiture, a theory which the Italian costume supports.

Wood. Oil. $23\frac{5}{8}$ inches high. $17\frac{7}{8}$ inches wide.

ITALIAN SCHOOL. Late Fourteenth century.

16 MADONNA SUCKLING THE CHILD, AND THE TEMPTATION OF EVE. (*See illustration.*)

The picture is divided into two parts. In the upper part, on a golden background, the Madonna, in a red robe covered by a dark, loose mantle, dashed with gold, is enthroned with the Child. Angels are in adoration. The nimbus of the Virgin is surrounded by twelve stars in relief, in each a miniature apostle's head; and in the upper left corner appears the sun. The Infant, swaddled in yellow cloth, which exposes His square shoulders and His toes, has a round head and wide-open eyes. He holds His mother's breast ready to nurse.[3]

To the left of the Virgin, in adoration, is an angel, in a flowing cream-colored robe, strewn with flowers; to the right, Saint George, in a brown robe tied around the waist, and bearing a shield and sword. Above him is Saint Michael, who wears a red robe, and a scarf that falls from

[1] Rassegna d'Arte, January 1907, p.2.

[2] See Schmarsow, August: *Joos van Gent und Melozzo da Forli.*

[3] The representation of the Madonna nursing the Christ Child was known in the Catacombs of Priscille, in the Second century, but was gradually superseded by the Madonna triumphant. This theme again was supplanted by the more human representations in the French cathedrals in the Thirteenth century. The inspiration of the human Madonna may have come through the French ivories. See Michel, André: *Histoire de l'art,* T 2, p.874.

his shoulder and is draped round his waist. In his left hand he holds a scale symbolizing the weighing of the souls at the Last Judgment; in his right hand, a sword. Nimbi are behind the heads of the saints and angel. In the lower right corner is a red shield on which appears a coat-of-arms, a wing belowa star in what was once a silver leaf.[1] Separated from the upper part of the picture by a painted band, in figured relief, is the gradino. On a bed of flowers reclines Eve, with her wavy blond hair falling about her. A serpent with a human head is tempting her with the forbidden apple, which she is about to taste.

The upper part of the work is largely in the Byzantine manner with the exception of the head of the Mother and the expression of the Child, while in the lower part the inspiration seems quite different, Eve's pose, as well as the modeling, suggesting the Renaissance.

Mr. Jarves believed the work to be that of Giotto. Mrs. Berenson[2] says the picture is of the early Sienese School with traces of the influence of Bartolo di Fredi. In the Saracina Collection at Siena is a figure of Eve by Paolo di Giovanni Fei, similar to this one. In Dr. Sirén's opinion, the painting is by Francescuccio Ghissi,[3] while Mr. F. J. Mather believes it to be virtually a replica by Andrea da Bologna, of his picture in the Church of Sant' Agostino at Pausula.[4] Bologna's Virgin is, in fact, similar to this one. The Child has almost the same pose and is treated in the same manner, but the Virgin's head in this collection is much more attractive. There is no Eve in Bologna's picture.

Wood. Tempera. $75\frac{5}{16}$ inches high; $38\frac{1}{8}$ inches wide.

FLORENTINE SCHOOL. Fifteenth century.

17 HORSE RACE IN THE STREETS OF FLORENCE. A CASSONE FRONT. (*See illustration.*)

In this interesting picture the usual religious theme has

[1] The coat-of-arms has been ascribed to the Alighieri family, but Mr. Bryson Burroughs thinks that it may have belonged to a collateral branch of the house of Bevilacqua of Verona. See Bulletin of The Metropolitan Museum of Art, Oct. 1912.

[2] *Rassegna d'Arte.* January 1907.

[3] Bulletin of The Metropolitan Museum of Art, October 1912.

[4] Reproduced in Venturi: *Storia dell' Arte Italiana,* Vol.V, p.944.

given place to a subject taken from civil life.[1] The great charm and variety in movement show the vivid imagination of the artist.

The background discloses houses with arched windows, decorated with banners and rugs, flower-pots, and a branch of tree stuck in the wall in honor of the occasion upon which the race was given. People are standing in excited groups in front of the houses and leaning from the windows, their gestures revealing their intense interest. At the extreme left is a platform on which appear two heralds blowing trumpets; while two other persons are raising a large gold banner with a border of fleur-de-lys. The horses and their riders show splendid animation and movement. One horse has fallen and two are riderless. The costumes are characteristic and enhance the interest of the picture, which is, in all its details, representative of the fashion of the time. Scarlet is freely used, perhaps to emphasize the spirit of gaiety.

Wood. 16½ inches high; 54⅞ inches wide.

FLORENTINE SCHOOL. Middle of the Fifteenth century.

18 Saint Francis Receiving the Stigmata.

Saint Francis, kneeling, receives the stigmata emanating from the Christ, who appears nailed to a cross floating in the sky. The body of Jesus, emitting rays of light, is enfolded in red wings. To the left of Saint Francis is his disciple, Leo, on whose knees rests an open prayer book, the reading of which has been suddenly interrupted by the celestial light which comes from above. The movement of his hands and his countenance, which expresses mingled astonishment and adoration, is directed toward the apparition of Christ. Saint Francis and his companion are clothed in the gray garb of the order. The landscape is composed of huge gray rocks, in the foreground of which are two small houses with a row of bright green trees behind them.

[1] Subjects of civil life were first represented in the Books of Hours. One of the most curious representations of this kind may be seen in the *Très Riches Heures du Duc de Berry*, illuminated in the Fourteenth century, in Chantilly, in which a calendar represents the occupations or pleasures of every month.

This subject, a favorite with many artists in the Fourteenth and Fifteenth centuries, is painted very much in the spirit of Giotto.

Wood. Tempera. 8½ inches high; 12⅝ inches wide.

ITALIAN SCHOOL. Late Fifteenth century.

19 Pope Sixtus IV. (*See illustration.*)

Against a landscape background the Pope is seated, holding his right hand, on which there are four rings, in an attitude of benediction. Over a white surplice, clasped by a studded morse, he wears a richly embroidered brown cope with elaborately jeweled borders. His white tiara is encircled by three jeweled crowns.

Mrs. Berenson thinks that like the Florentine Doctor (No. 15), this portrait is by Justus of Ghent. It is not, however, possible that the two portraits, which are so different in execution, were done by the same artist. The work was undoubtedly influenced by Flemish art, as is apparent in the fine details of jeweled setting and rich embroidery, and the costume is very like those attributed to Justus of Ghent, especially in the portraits of Saint Gregorius and Saint Ambrosius of the Barberini palace, and the Saint Augustine in the Louvre,[1] but the modeling of the head and hands, however, is done in a quite different style. The probability is that an Italian painter influenced by Justus of Ghent did the work.[2] The manner is suggestive of Melozzo da Forli[3] but the technique is of a later period, and may have been by a follower of his school.

Canvas. Oil. 27⅝ inches high; 20¼ inches wide.

FLORENTINE SCHOOL.

20 Annunciation.

The pillars of a cloister are in the background. On the floor is a red rug. An angel, garbed in a red tunic and a green mantle, kneels before the Virgin, who is seated in an armchair with an open prayer book on the bench beside

[1] Pictures reproduced in Schmarsow: *Joos van Gent, und Melozzo da Forli,* Taf. 6,8,9.

[2] There is in the Louvre a portrait of Sixtus IV attributed to Justus of Ghent very similar to this, but the execution shows an earlier period.

[3] See *L'Opera dei Grandi Artisti Italiani Raccolta da Corrado Ricci.* T.2, *Melozzo da Forli.*

her, and who looks beyond the angel with surprised, soulful eyes. Her dress falls in simple folds and her dark blue mantle is lined with ermine. The Holy Spirit in the form of a dove, sends rays of light, on which are inscribed the words, ECCE ANCILLA DNI, in the direction of the Virgin.

The picture, which is certainly a copy, has the spirit and the simplicity of the earliest representations of the Annunciation, but the technique seems to be of the Sixteenth century.

Canvas. Oil. $36\frac{1}{16}$ inches high; $48\frac{5}{8}$ inches wide.

ITALIAN SCHOOL. Sixteenth century.

21 VIRGIN AND CHILD SEATED IN A NICHE.

The Virgin is seated in a niche, while on her knee the Infant Jesus holds her hand with His left hand, and gives the benediction with His right. Around His body is a scarf. The Infant, although a real child in the structure of His body, expresses in His looks the gravity of His future destiny. The Virgin, who has a gray fichu on her head which exposes her soft brown hair, is dressed in a red robe with puffed upper sleeves, the lower part being cream-color and slashed to show a fullness of soft white material. Her mantle, which has fallen from her shoulders and covers the lower part of her body, is of blue green. The costume is of the fashion of the time, and the colors can be seen in many contemporary pictures, especially in those of Raphael. It is not probable that the picture was painted later than the first half of the Sixteenth century. The Virgin is neither the type represented in the Middle Ages nor the realistic type of Titian's period, but is idealized in the manner of Fra Bartolommeo and Raphael.

Wood. $23\frac{3}{8}$ inches high; $17\frac{7}{16}$ inches wide.

ITALIAN (NORTH) SCHOOL. Sixteenth century.

22 PORTRAIT OF ROBERT CASTIGLIONE.

A man with a very expressive face, a long white beard, and white hair, stands facing three-quarters to the left. He wears a high cap, a mantle with a large fur collar and a frill of lace around his wrists. His right hand, finely modeled, with a ring on the little finger, holds the fur trimming

of his mantle; his left, gloved, holds a prayer book and the glove of his right hand. His arm rests against a sword-hilt. In the upper left-hand corner is a red shield, a lion argent, supporting with his dexter paw a castle of three towers gold, the coat-of-arms of the Castiglione family in Milan;[1] and on the bottom is the following inscription: ROBERTUS CASTILLIONEUS CREMONÆ PRETOR ET IMPERIALIS VICARIUS AN D MCCXXXXVI.
The picture is in the manner of Titian, especially in the treatment of the hands and the garments.

Canvas. Oil. 47½ inches high; 38¼ inches wide.

ITALIAN SCHOOL. Seventeenth century.

23 Portrait of a Roman Lady.

Dark brown background. A woman, with an interesting and well-proportioned head, wears a dark bodice, very decolleté, filled in with soft white lace, a white frill around her wrist, and a white scarf which, gracefully draped, covers her head and shoulders but shows her throat and the right side of her bosom. The folds of the drapery are skilfully executed. The right hand is well-formed and rests on a book which lies on a parapet.
The picture is executed in good style and seems to be of the first half of the Seventeenth century.

Canvas. 23½ inches high; 28¾ inches wide.

ITALIAN SCHOOL. Seventeenth century.

24 Portrait of Pope Innocent X.

Against a black background, seen to just below the elbows, sits Pope Innocent X, with his face, on which is a mild expression, slightly turned to the right.
He has blue eyes, a thin gray moustache and beard. Only the left ear is visible and that is finely modeled. He wears a red hood and cape, having a white fur border and a white collar. This portrait is certainly inspired and almost copied from Velasquez's Portrait of Innocent X, which was reproduced and imitated frequently. This famous original is in the Doria palace in Rome and the prelimi-

[1] Very probably there was a branch of this family in Cremona with the same arms. See Litta: *Famiglie Celebri Italiane.* T. III, for the genealogy of the Castiglione Family.

nary study for it is in the Hermitage in Saint Petersburg. Mrs. Gardner's portrait is very like the well-known portrait in the Wellington collection[1] which has been questioned as to its authenticity yet is considered genuine by many critics. When comparing our painting with the great masterpiece in Rome its weakness, which may be due to re-painting, becomes apparent. The eyes, the cheeks, the nose, the forehead just above it, and the mouth, all show unmistakable traces of having been repainted.

Canvas. Oil. 27¾ inches high; 21¼ inches wide.

LANZANI, POLIDORO, 1515-1565. Venetian School.

Follower of Titian and influenced by Bonifacio and Pordenone, later by Paul Veronese.

25 DEATH OF THE VIRGIN.

The Virgin, clothed in a dark red robe and black cloak, with folded hands and a peaceful expression, is lying on a bier. Numerous figures with tragic expressions and varied attitudes and costumes stand about her, a man in the foreground holding a corner of the white sheet which covers her bier. The whole tone of the picture is dark. The drawing and grouping are interesting.

This picture, which comes from the Gino Capponi Gallery in Florence, has been ascribed to Tintoretto, but it seems more properly to be ascribed to Polidoro Lanzani. There are resemblances here to his figures in the Santa Conversazione in the Massarenti Collection in Rome.

The carved wood frame is extremely interesting and is in the style of the period; upon it appears God the Father, with His right hand resting on the terrestrial globe, and with cherubim and *putti* around Him. On each side an angel stands in a graceful attitude, and below are two figures very decoratively posed. The modeling is in high relief and accords with the general design of the picture astonishingly well.

Wood. 14¼ inches high; 41¼ inches wide.

[1] Beruette, A. de; *Velasquez*, p. 88.

LUINI, BERNARDINO, about 1475-1532. Milanese School.

Pupil probably of Borgognone, influenced by Bramantino, and Leonardo.

26 VIRGIN AND INFANT. (*See illustration.*)

The Virgin, wearing a red robe showing a white underhabit, a blue-green mantle, and a transparent veil, which covers her hair and falls over her shoulders, is seated against a green background holding the Infant Jesus in her arms. Holding a flower in His right hand, and with the other grasping the ends of a scarf which partly covers Him, He looks smilingly at His mother, who, unclasping her dress about to nurse Him, smiles back. The figure of the Child is attractive in pose, expression, and modeling, and the entire composition has a gracious atmosphere of motherhood.

The picture is characteristic of Luini's manner. The head of the Virgin strongly resembles his Madonna types; its similarity to the head of the Virgin in the National Museum at Naples is striking. The expression round the eyes is very like that in his Salome. The Child has the head and smile of the Infant in Saint Catherine Reading, in the Hermitage, Saint Petersburg; His pose, with slight differences, is like that of the Infant in the Virgin and Child in the Brera, Milan.

Wood. $21\frac{7}{8}$ inches high; $16\frac{13}{16}$ inches wide.

LUINI, BERNARDINO, about 1475-1532.

27 SALOME WITH THE HEAD OF SAINT JOHN. (*See illustration.*)

Salome, dressed in a costume of brocaded rose material,[1] cut low, disclosing a soft white guimp opened slightly in front and held together by a narrow ribbon bow, holds a chased silver dish into which the executioner is about to drop the head of John the Baptist. Her face, which is turned toward a maid behind her, shows a dreamy, meditative expression suffused with one of triumph. The ferocious joy in the countenance of the executioner is emphasized by the look of resignation on the dead face of Saint John who has suffered for his faith.

[1] On the border of the bodice is printed the name, Leonardo da Vinci, 1494. It was probably put there at a later date, and has no real significance.

The influence of Leonardo is very apparent in the woman's head, especially in the treatment of the corners of her eyes and her mouth, and also in her hands.

The picture is similar to one of the same subject in the Uffizi,[1] with one exception, the arm of the executioner who holds the decapitated head is naked in the Uffizi picture. The style of garment the executioner wears makes the sleeve in this copy seem unnecessary.

Canvas. Oil. 18⅜ inches high; 23½ inches wide.

MORONI, GIOVANNI BATTISTA, 1520-25—1578. Pupil and follower of Moretto.

28 PORTRAIT OF A GENTLEMAN AND HIS WIFE. (*See illustration.*)

The man, who faces three-quarters to the left, stands with his right hand on a book and his left on the hilt of a sword. He is dressed in black velvet, with a triple gold chain around his neck, and a narrow jeweled belt around his waist; his collar is high and close-fitting, edged like the sleeves, with a white frill. His hair is brown and his blond moustache and close-cropped beard are very skilfully painted. His wife, wearing a very elaborate black velvet gown with white puffed sleeves trimmed with gold passamenterie, bracelets, and a heavily jeweled chain around her waist, stands at his side to the right. Her left hand rests on the back of a chair, and the right touches one of the numerous chains about her neck. Above the man is inscribed: ÆTA. SVÆ. ANNO. XXXV, and above the woman: ÆTA. SVÆ. ANNO. XXVIIJ.

The portraits are excellent examples of Moroni's work. The man seems a finer type than his wife, whose face is somewhat coarse. The hands of both figures, it should be noticed, are well modeled and there is a very careful treatment of every detail.

Canvas. Oil. 39½ inches high; 55½ inches wide.

PARENZANO, BERNARDINO, 1437-1491. School of Padua.

Influenced by Ercole Roberti, Domenico Morone, Mantegna, and Bonsignori.

29 PROCESSION FROM A CASTLE.

A king with his retinue, all on horseback, is advancing toward the left. Behind them is a castle. The background

[1] For description, see Williamson, George: *Bernardino Luini,* p.67.

toward the right is a landscape with hills and castles and river. In the sky are clouds.

The picture is very interesting in that it represents types and costumes of the period, and gives a good reproduction of the castle. It was formerly ascribed to Squarcione, but has recently been attributed to Bernardino Parenzano, by Mrs. Berenson, in *Rassegna d'Arte*.[1]

Wood. Tempera. 20½ inches high; 18 inches wide.

ROSELLO, DI JACOPO FRANCHI. Active in the early part of the Fifteenth century. Florentine School.

30 VIRGIN AND CHILD. (*See illustration.*)

The Virgin, upon a figured cushion on a bench, against a golden background, is seated with the Child on her left arm. The Infant, a large child with a grave expression, clasps His right hand around her neck and holds a bird in His other hand. His right foot is on His mother's right hand, which is long, with tapering fingers. The Virgin's mantle is black lined with yellow brocade, her bodice figured rose, and the scarf on her head of pale blue, trimmed with bands of conventionalized design and a beaded edge. She is not an idealized type; her very natural round face and forehead and almond-shaped eyes have an innocent and candid expression, while her pose is extremely simple. The Child wears a pale green dress richly figured, over which is a rose mantle with a flower design and beaded edge.

The pose of the Child and the style of His garment belong to an earlier period; but several details, such as the hand round the mother's neck and the bird with which He plays, are signs of the new era.

The picture was attributed by Mrs. Berenson to Rosello di Franchi. There are in fact some analogies with his Virgin Enthroned,[2] as there are also with the picture by Lorenzo Monaco.[3]

Wood. Tempera. Octagonal 27⅜ inches high; 21⅞ inches wide.

[1] *Rassegna d'Arte*, January 1907.

[2] Reproduced in *Rassegna d'Arte*, 1905, p.9.

[3] Gallery 33, Metropolitan Museum of Art.

ROSA, SALVATORE. 1615-1673. Neapolitan School.
Born in Ranella. Died in Rome. Pupil of Fracanzano, Falcone and Ribera. He lived in Naples, Florence, and Rome.

31 PORTRAIT OF HIMSELF. Copy of his picture in the Pitti. A very dark background; the painter is seated, holding in his left hand a palette with three brushes. He wears a dark, close-fitting garment with a full white triple collaret. His head, with its mass of brown hair combed back from a high forehead, florid face, and red, sensual lips, is very expressive. The edges of the lower lids of his dark brown eyes are slightly puffed and inflamed.
The portrait is a reproduction of the one in the Pitti Gallery, Florence.[1] The countenances are identical, with this difference, that the face of the one in the Pitti Gallery is even more elongated and appears slightly older than the face in this copy and the eyes show none of the little swellings and reddish effect seen here. The drawing of the arm and of the garments is much better and more clearly indicated in the original, and the thumb which goes through the opening in the palette and the ends of the other fingers are distinctly seen. This copy may have been retouched. The collar is very exactly copied.
Canvas. Oil. 30½ inches high; 24¾ inches wide.
Exhibited in Gallery V.

ROSA, SALVATORE, 1615-1673.

32 BATTLE SCENE.
A background showing clouds, flashes of sunlight, rocks, and two fighting eagles. In the foreground are figures of Roman soldiers and battle horses. The movements of the soldiers are intensely dramatic, but there is an artificial and academic feeling in the handling. The background shows the artist's best manner, as is the case with many decorative pictures of the Seventeenth century. The picture can be compared in composition and execution to the one in the Louvre called "A Battle Scene," with two in the Pitti Gallery, Florence, and with several others.
Canvas. Oil. 59 inches high; 113¾ inches wide.
Not Exhibited.

[1] Ozzola: *Vita e Opere di Salvatore Rosa*, Pl.XIV.

SALVIATI, IL: real name FRANCESCO DEI ROSSI, 1510-1563, Attributed to. Florentine School.

Pupil and follower of Bronzino, influenced by the Venetians.

33 PORTRAIT OF GIULIANO DE' MEDICI. (*See illustration.*)

Against the background of a dark curtain to the right and a landscape of trees and sky to the left, stands the figure of a young man seen to below the waist. His well-formed head, with its interesting expression and curly brown hair, faces three-quarters to the right. He has on a loose black coat, the lower sleeves reddish brown, edged with frills. His tunic is brown, cut low, and showing a soft white undergarment. Both hands are well modeled; the right, which is in shadow, rests on a red bench, the left holds a written paper.

The portrait does not resemble the historic descriptions that we have of Giuliano, who is represented as having a large crooked nose, an ugly mouth, and short round beard.[1] Raphael's lost painting[2] of him, a copy of which by Alessandro Allori, is in the Uffizi, accords with this description. Here, also, the paper which he holds in his hand is probably an allusion to his literary tastes. It is very possible that our portrait was influenced by the statue of Giuliano made by Michelangelo,[3] who representing him as young and beardless, has given an idealized rather than an exact portrait. Here the pose of the head and neck is obviously in imitation of this statue. In Christ Church Collection, Oxford, there is a drawing of Giuliano which also shows him idealized and without a beard.

Formerly attributed to Sebastiano del Piombo, the painting seems more closely related to the work of Salviati.[4]

Wood. Oil. 38⅜ inches high; 30⅝ inches wide.

[1] Steinmann: *Geheimnis der Medicis Graeber*, p. 173.

[2] Gruyer: *Raphael, Peintre de Portraits*, V.2, p.202.

[3] Knapp, Fritz: *Michelangelo*, p.109; Brockhaus: *Michelangelo und die Medici Kapelle*, p.52.

[4] See the Virgin in the Holy Family, reproduced in *Graphische Künste, 1912*, Beilage p. 68.

SAN SEVERINO, LORENZO DA. Died 1503. Umbrian School.

Pupil of Niccolo d'Alunno (da Foligno), influenced by Crivelli.

34 MADONNA AND CHILD WITH SAINTS: SAINT MARK AND SAINT ANTHONY ON THE LEFT, SAINT AUGUSTINE AND SAINT SEBASTIAN ON THE RIGHT. (*See illustration.*)

Seated on a wooden throne before a golden background, the Virgin holds with her left hand the left foot of the Infant Christ, who stands on His mother's lap. With His right hand in benediction He bends over and holds out His left hand to Saint Mark, who kneels in an attitude of adoration at the foot of the throne. Saint Anthony, who is above Saint Mark, leans on his left hand and holds his staff in his right. On the other side of the throne kneels Saint Augustine, his white mitre beside him, while above him stands Saint Sebastian with hands folded in adoration. The Madonna is dressed in a rich brocade trimmed with a golden border. Her mantle is black, and on her head is a white veil. The Child's frock is rose-colored. Saint Mark wears an écru robe and a mantle of yellow, Saint Anthony a monk's dark cloak with hood. Saint Augustine, who has wavy blond hair, has on a figured red robe with golden border, while a rose-colored cap, with a feather in the front, completes the page's dress of Saint Sebastian.

Behind the heads are golden nimbi with names of the personages inscribed.

The Virgin unites with charm a nobility of expression that is marvelously represented by the artists at the end of the Fourteenth century and during the Fifteenth, but afterward lost. The Infant, with His winning expression, can be regarded as an intermediary type between the serious Infant who gives the benediction and the Infant who so sweetly fondles His mother.

Wood. Tempera. 56¼ inches high; 33¾ inches wide.

SIENESE SCHOOL. Late Fourteenth century.

35 THE CRUCIFIXION. (*See illustration.*)

Against a gold background with a gold border of raised rosettes, such as are often seen in Sienese paintings, is the

crucified Christ. At the foot of the cross kneels Mary Magdalene with flowing hair. She wears a red mantle having a narrow gold border. On one side is the Virgin, in a brown dress covered by a dark mantle that envelops her head, and, like her dress, falls in a straight line to her feet. Three stars adorn the mantle, one on each shoulder, and one on the head. Above the cross in a small red space are written the Christ letters, I N R I.

A charming picture, simply composed but in the great style. The Christ has the calm, resigned expression of the representations of the Fourteenth century. The Virgin gazes before her, but notwithstanding her composed exterior, shows signs of deep suffering in her far-off look. Saint John and the Magdalene look up at the Christ with despairing love and longing.

Wood. Tempera. 12¼ inches high; 5⅛ inches wide.

SIENESE SCHOOL. Early Fifteenth century.

36 Virgin and Child. (*See illustration.*)

Against a golden background is the Virgin, with Jesus in her arms, the Child's face pressed close to hers, His hands clasping her neck. Two angels are placing a crown on her head. The Virgin, dressed in the Byzantine fashion, wears a red, figured mantle with a golden border, and her bodice, which is disclosed in front, has a golden band around the neck. The Child, in a long, faded green dress with figures of small golden flowers, is also dressed in the Byzantine fashion. The lower part of His body is enveloped in a yellow material with golden stripes.

Treated absolutely in the Byzantine manner, the picture contains all sorts of details which show that it could not have been painted earlier than the end of the Fourteenth century or the beginning of the Fifteenth. The smiling expression of the Child, as well as the landscape with the tree, indicates a later period. Types that approach this picture are two paintings by Ambrogio Lorenzetti, Virgin and Child, in the Academy of Siena, and Virgin and Child, in the Monastery of Siena.[1]

Wood. Tempera. 15⅛ inches high; 11½ inches wide.

[1] Jacobsen, Emil: *Sienesische Künstler der Trecento.* Pl. 15 and 20.

SODOMA, IL; *real name* GIOVANNI ANTONIO BAZZI, 1477-1549, School of. Lombard School.

37 CRUCIFIXION. (*See illustration.*)

On the cross hangs the crucified Christ. His expression is calm, His body well-modeled. At the foot of the cross, dressed in a blue robe covered by a red mantle, and with flowing hair, kneels Mary Magdalene. To her right, Saint John, in a brown tunic and red mantle, stands with hands outstretched, sadly contemplating the Christ. His feet are bare, a characteristic of the saints and apostles. On the right of the cross, her face expressing profound suffering, the fainting Virgin is supported by the Holy Women. This group is freely copied from Sodoma's Descent from the Cross, in the Siena Academy.[1] The Virgin has on a red robe and a blue mantle with a hood, and her feet are shod, as she is never represented barefooted. The woman at the right wears a faded brown-violet tunic and a green mantle; the one at the left, a white scarf on her head and a brown shawl over her shoulders. The cut of the clothes is simple, and the way they fall from the shoulders recalls Perugino and his school. The colors harmonize well. The background panorama, largely composed of buildings, is in the Renaissance style. The sky is blue and well treated. From the standpoint of drawing, composition, and technique, the picture as a whole is ably handled.

Canvas. Oil, 23⅜ inches high; 18½ inches wide.

TIEPOLO, GIOVANNI BATTISTA, 1696-1770. Venetian School.

Pupil of Gregorio Lazzarini. Strongly influenced by Piazetta, and by the works of Paul Veronese.

38 A SKETCH FOR A CEILING.

Two angels are seen floating before a background of light greyish-green sky. One of them has two trumpets, one of which he blows. Below are figures of two women, one looking up at the angels as if she heard the sound of the trumpet, the other seeming to dream. To the right of the women a man reclines on a huge rock behind which appears a sail.

[1] Jacobsen, Emil: *Sodoma und das Cinquecento in Siena*, Pl. X. Mrs. Berenson in the *Rassegna d'Arte* mentions this resemblance.

A beautiful little picture, fully expressing Tiepolo's style. The foreshortening of the angel, the delicate gradations of color, the drawing of the women—every least detail is worked out in his own particular manner. The idea may have been a preliminary one for the ceiling executed about 1753, in the Rezzonico palace in Venice, which represents the Apotheosis of Jean Baptiste Rezzonico, father of Pope Clement XIII.[1] The group of angels is almost identical with the one in this fresco, but the rest of the picture differs from it.

Canvas. Oil. 16¼ inches high; 13½ inches wide.

VENETIAN SCHOOL. Sixteenth century.

39 PORTRAIT OF AN OLD MAN.

Against a dark background stands the figure of a man, seen to the waist, holding a pair of gloves and a note-book in his perfectly modeled hands. He wears a black tunic with a high, close-fitting collar and a white collarette under a great black mantle with revers. His head is very expressive and well treated. The beard, moustache, and ears are done with careful attention.

This interesting portrait is very much in the manner of Tintoretto, the color as well as the treatment of the head and hands suggesting this opinion.

Wood. 36⅜ inches high; 25⅛ inches wide.

VENETIAN SCHOOL. Sixteenth century.

40 PREPARATION FOR THE CRUCIFIXION.

The scene is at the foot of a mountain near the city of Jerusalem. Christ, wearing the crown of thorns, is being stripped of His garments to be crucified, while near the cross stands a soldier with a ferocious expression, holding a hammer in his right hand and a basket of nails in his left.[2] Behind the soldier is a spectator who sympathizes with the Christ. On the other side of the cross are gathered four persons, one of whom, an old man with a moustache and a long beard, who wears a mantle with a hood, points to Christ, while he converses with a young man

[1] Molmenti, Pompeo: *Tiepolo*. P.61, pl. 45.

[2] Before the Fifteenth century, the preparation for the crucifixion was not represented. The theme first appeared in the mystery plays as a sequence in the life of Christ, influenced by the Meditations of Bonaventura. Mâle: *L'Art Religieux de la Fin du Moyen Age*. p.29.

in a dark brown garment and red mantle, who also points to Christ. The old man is handing an oblong piece of wood, on which are written the Christ letters, I N R I, to the young man near him, who in turn looks at the soldier with a hammer. The old man appears to be a portrait of Paolo Veronese and the man behind the soldier, of Titian.[1] Higher up, between the holy women, is the fainting Virgin. Spectators stand around.

The picture is eloquent and interesting, the treatment being distinctly Venetian, resembling in some respects the art of Veronese.

Copper. Oil. $21\frac{11}{16}$ inches high; $18\frac{3}{16}$ inches wide.

VENETIAN SCHOOL. Sixteenth century.

41 THE WOMAN TAKEN IN ADULTERY.

The background is a landscape in the Venetian manner with blue sky and houses. Christ, in a rose-colored garment, half kneels, with His right hand on the ground, while, turning His head to the men behind, He points with a finger of His other hand to the woman taken in adultery. The woman, in a blue and white bodice, cut low, looks downward with an unhappy, repentant expression. Her eyes and nose are red as if from weeping. Around her stand her accusers in various poses and costumes, observing the Christ, waiting to hear the sentence He will pronounce. Christ looks at them as if saying, "He that is without sin among you, let him cast the first stone."[2]

Canvas. Oil. $13\frac{3}{4}$ inches high; 18 inches wide.

VERONESE, PAOLO; *real name* PAOLO CAGLIARI, 1528-1588. Venetian School.

Pupil of Antonio Badile, formed under the influence of Domenico Brusasorci.

42 MARRIAGE OF SAINT CATHERINE.—Copy.

Copy of the painting in the Uffizi, Florence.

The Virgin, seated, holds in her lap the sleeping Jesus, whose head rests upon a pillow. Her beautiful face wears a serious, meditative, almost melancholy expression; with her left hand she is closing her rose-colored bodice as if she had just finished nursing the Child. A veil hangs

[1] The portrayal of an artist was frequent in the Renaissance.

[2] John 8:7.

from the back of her head, showing her brown hair, which is parted in the middle. Saint Catherine, with the palm leaf, bends over the Infant. A type of the rich Venetian lady of the period, she is sumptuously clothed in a striped silk dress, while her blond hair, arranged with strings of pearls and jewels, falls loosely down her back. In the lower right-hand corner, each showing just to the waist, stand Saint John the Baptist and Saint Joseph; the latter bends over Saint John, with his left hand on his shoulder. Saint John with his right hand holds the left foot of the sleeping Infant, which he kisses; in his other hand he holds the cross.

This copy is a very exact one.

Canvas. Oil. 19¾ inches high; 26¾ inches wide.

VINCI, LEONARDO DA, 1452-1519, School of. Florentine School.

43 VIRGIN AND CHILD. (*See illustration.*)

Her head in relief against a wall, the Virgin is seated with the Infant Jesus in her lap. She wears a purple robe and an orange-lined mantle, which is cut low and clasped together by a jeweled pin. Her head, with its wavy dark hair falling to her shoulders, is inclined to one side. The eyes, half-closed, give her face a meditative expression. The Child, nude and finely drawn, turns His well-modeled head towards His mother.

On either side of the wall behind the Virgin's head are two windows through which are seen two fine landscapes; on the right, an Alpine lake scene with mountains; on the left an old castle with figures and animals minutely and correctly drawn.

This attractive picture was ascribed to Leonardo da Vinci, in the Jarves catalogue where several authorities are quoted to prove the attribution, Cav. Prof. Miglirini, Director of the Uffizi, Baron Gariod of the Turin Museum, Monsieur Rio, writer on art and the author of a Life of Leonardo, W. M. Rossetti, Holman Hunt and Baron Liphart.

The history of the picture is as follows: "It was," according to Mr. Jarves, "in the possession of a certain Leopoldo Franceschi, a native of Saint Miniatello, near the birth-

place and residence of Leonardo, Vinci, whence he derived his name. It was then without frame, dingy from dirt, and considered of small value. At his death it came into possession of a carpenter, by name of Monta, whose heirs sold it in 1857 for a trifling sum to Vincenzo Corsi, of Florence. He gave it to the well-known artist and restorer, Torello Bacri, to be cleaned. On the removal of the dirt it was found to be in excellent condition and a picture of much value. His bill was only three dollars, which is proof of the little work necessary to put it into good order. Seeing it soon after and believing it to be by Leonardo, I purchased the entire collection, chiefly with the view of securing this painting."[1]

Wood. Oil. 16½ inches high; 12⅛ inches wide.

[1] In the Jarves Catalogue, p. 18.

OTHER SCHOOLS.

GELLÉE, CLAUDE, *called* CLAUDE LORRAIN, 1600-1682. French School.

Pupil of Agostino Tassi in Rome; of Claude Deruet in Nancy.

45 LANDSCAPE.

A landscape showing a stream in the foreground, several fine old trees, and a wooden bridge with a man, boy, and dog crossing it. To the right is a building toward which horsemen are approaching, and in the far distance the outlines of mountains are seen against a blue-grey sky. In the foreground, to the right, a man is seated. While this picture lacks the delicacy and lightness of many of Lorrain's landscapes, it is a good example of his art, and expresses in many respects the poetry of his treatment.

Canvas. Oil. $29\frac{1}{2}$ inches high; $37\frac{5}{16}$ inches wide.

Exhibited in Gallery V.

DÜRER, ALBERT, 1471-1528, School of. German School.

46 ADORATION OF THE SHEPHERDS.

The scene is an old ruin. In a small basket lies the Infant Jesus, quite nude, while around Him are little angels in adoration and the kneeling Virgin leaning over Him. The Virgin wears a robe and a mantle of a blue-green color, and over her head a scarf. To the right, in a red mantle with a hood, kneels Saint Joseph. His long face, long beard, and thick hair are very unlike the round-faced, short-bearded type which usually represents him. The candle which he holds naïvely suggests a night scene. Behind the Virgin stand two shepherds, much concerned about the great event. In the sky a floating angel announces the miracle to the shepherds in the far distant landscape. The traditional ox and ass appear above the Child. The introduction of animals into scenes of the Nativity dates from early Christian times, although their presence was not mentioned by any of the evangelists. The theme was variously interpreted, but the apocryphal

version of Pseudo Matthew[1] was the one kept alive during the centuries, the hearts of men responding to the idea that their Saviour was welcomed by the humblest of animals at a time when He was ignored by men.

This picture, every detail of which seems by the master, may be by a pupil of Dürer. The background and the personages are entirely in his style; indeed, the group with the Infant Jesus is freely imitated from the Nativity in the Munich Pinakothek, and the types of the Virgin and Saint John and one of the shepherds may be seen in the Adoration of the Magi and the Apostle in the Uffizi, and in the Madonna and Child in the Imperial Museum in Vienna.

There was a monogram, A D, on the picture, but the fact that it has disappeared with the cleaning of the painting indicates that it was not in the painting originally.

Canvas, transferred from wood. 22¾ inches high; 22 inches wide.

Exhibited in Gallery V.

JORDAENS, JACOB, 1593-1678, School of. Flemish School.

47 Landscape With Nude Figures and Cattle.

The background shows a landscape, done in soft, dark tones, very characteristic of the Seventeenth century Flemish School. To the left, are seated three women and a man, nude with the exception of one of the women who is enveloped in a mantle which exposes her breast and one of her arms. They are apparently resting after a walk. To the right are a cow, and an old man, the latter dressed in blue drapery which covers part of his body and holding a long stick. In the far distance to the right are cattle. The picture is typical of Jordaens, especially in the treatment of the dimpled skin so characteristic of him.[2]

Canvas. Oil. 31¼ inches high; 46⅝ inches wide.

Exhibited in Lobby of Gallery V.

[1] See, for the representation of animals, Mâle: *L'Art Religieux du XIII Siècle, en France.* p. 248 and *Melanges d'Archeologies et d' Histoire,* Vol. IV., p. 335.

[2] Rooses, Maximilien: *Jacob Jordaens, his life and work,* p. 40. *Martyrdom of Saint Appolonia,* and p. 44, *The Miracle of Saint Martin.*

SNYDERS, FRANZ, 1579–1657. Dutch School.
Pupil of P. Breughel.

48 A Stork, a Hare and Some Fish Hung up in a Larder.
Exhibited in Lobby of Gallery V.

SPRANGER, BARTHOLOMEUS (SPRANGER VAN DEN SCHILDEN), 1546-1611, Flemish School.
Pupil of Jan Mandyns and of Dalem. Greatly influenced by Parmigianino.

49 Allegorical Figures of Summer and Autumn, or Ceres and Bacchus. (*See illustration.*)

On a pathway, the background to the left of which is decoratively draped with a curtain, a man and woman, almost life-size, are walking. He clasps her right hand in his left. The woman, Ceres, wears a short bodice edged by a broad band, from the ends of which hangs an ornament in the shape of a man's head, a drapery which covers her hips and falls in folds about her, exposing her right leg, and sandals. In her left hand she grasps a sickle, while heads of wheat, indicating the harvest season, are entwined in her hair. The man, Bacchus, is nude except for a piece of goat-skin which crosses his chest and covers his loins. The outer fur of the skin falls down his back, perhaps a reminder of the coming winter. His right hand, holding a bunch of grapes, the symbol of the vintage, rests against his hip. Leaves are entwined in his hair. Flowers lie on the ground at the feet of Ceres; fallen leaves, near Bacchus.

First attributed to Tibaldeo Pellegrino, Mrs. Berenson believes this picture to be by Paolo Farinati, with strong traces of the influence of Liberale. It was, however, without doubt, done by Spranger,[1] a painter at the court of Vienna. Another Ceres and Bacchus[2] by Spranger is almost identical with this one, and it is only necessary to look at reproductions of the artist's other work to be convinced of the authorship of this. There is a drawing

[1] The writer is indebted to Mr. Bryson Burroughs for suggesting the name of Spranger.

[2] *Jahrbuch der Kunst Historischen Sammlungen. Article of Ernst Diaz; Der Hofmeister Bartholomeus Spranger.* Fig. 14. Also analogies may be seen in Fig. 15, 25, 26 and the Tal. 17-19.

in the British Museum said to be by Hendrick Goltzius[1] which shows these identical figures, but drawn only to the waist. Goltzius was essentially an engraver, and as he did little and poor work in painting, but reproduced many of Spranger's pictures,[2] it would be natural to conclude that this drawing was a reproduction of Spranger's painting, unless, indeed, one believes Spranger himself to be the author of the drawing.

Canvas. Oil. 64⅜ inches high; 39⅝ inches wide.

Exhibited in Gallery IV with Italian Paintings.

TENIERS, DAVID, *The Younger*, 1610-1690. Flemish School. Pupil of his father, David Teniers; influenced by Rubens and Brouwer.

50 A Peasant Marriage.

Through the open window of a large room, which has various accessories on the wall and the ceiling of which is supported by a long wooden beam, is seen a landscape. An open door on the right also discloses a landscape. A woman, having a bonnet on her head and wearing an apron, is just entering the room. In her left hand she holds a platter of food, in her right a jug. Many people with expressive faces and gestures fill the room and watch the newly married pair, who are dancing. A number of people are grouped round a table to the left. A woman holds in her left hand a shoulder of ham and in her right a knife. Next to her stands a man holding a jug full of beer, which he serves to the vivacious guests. Behind this group stands a youth, with a filled glass in his right hand, while with his left he flourishes a hat. Probably he is drinking the health of the newly married pair. A small dog is introduced as a spectator. The bride wears a white bonnet, a blue skirt, a white apron, and a cream bodice cut low, showing a white under-garment; the bridegroom, greenish trousers, and a brown vest, opened slightly so as to show his white shirt. His cap is blue.

The whole picture is full of movement, and has that intensity of life which is found in most of the Flemish pictures of this period. The execution is charming. There are

[1] *Handzeichnungen Alter Meister der Holländischen Schule.* Ser. IV, lief. VI. Bl. 48.

[2] *Allgemeines Künstler-Lexicon,* by Hans Wolfgang Singer, T. II, p. 69.

certain analogies with Teniers' picture, Interior of a Flemish Peasant House, and especially with his picture, A Peasant Marriage, both in the Munich Pinakothek. The picture is signed: D. Teniers, J. E.

Canvas. Oil. 17½ inches high; 23¾ inches wide.

Exhibited in Gallery V.

WOUWERMAN, PETER, 1623-1682. Flemish School.

Pupil of his father Pauwel Jooster Wouwerman, and of his brother Philip.

51 Landscape With Figures.

Beneath a grey sky covered with clouds, a blacksmith's hut, a house, and a tree are seen to the left. The blacksmith is hammering at his forge. In front of the house sits his wife; next to her at a low table is her little boy looking at some richly dressed cavaliers, with plumes on their heads, who have just stopped to have their horses shod. Two men are busy attending to them. To the right are children observing the scene. One is on stilts; another seems to have fallen down in his eagerness to see. In the far distance can be observed a horseman and a town with environing landscape. It is probably to this town that the cavaliers are bound. In the near foreground are two chickens and to the right, a barking dog. The landscape, which presents some analogies to the artist's Scene in the Stable of an Inn, in the Dresden Gallery, is well handled, the types being interesting, the movements carefully observed, and the perspective good.

Canvas. Oil. 17½ inches high; 22 inches wide.

Exhibited in Gallery V.

SPANISH SCHOOL. Seventeenth century.

52 Old Woman Asleep.

Against a very dark background an old woman, holding a staff between her knees, and a pair of spectacles in her hands, is sitting asleep in an armchair covered with a light brown drapery. She wears a black bodice, and over her skirt a grey apron. On her head is a light yellow cloth which covers her forehead and the sides of her face, and

falls to her shoulders. The open book on a table at her side indicates her occupation before she fell asleep.
An interesting portrait, with a slight analogy to the paintings of Pablo Legoté and a remote suggestion of the manner of Rembrandt.
There is a monogram on the window ledge which has not been identified.
Canvas. Oil. 12⅜ inches high; 16¼ inches wide.
Exhibited in Gallery V. Painters. Dutch and Spanish.

53 BUST.
Bronze and Colored Marble.
Italian. XVI century.

54 VENETIAN CANDELABRA.
XVI Century.
The John Huntington Collection.

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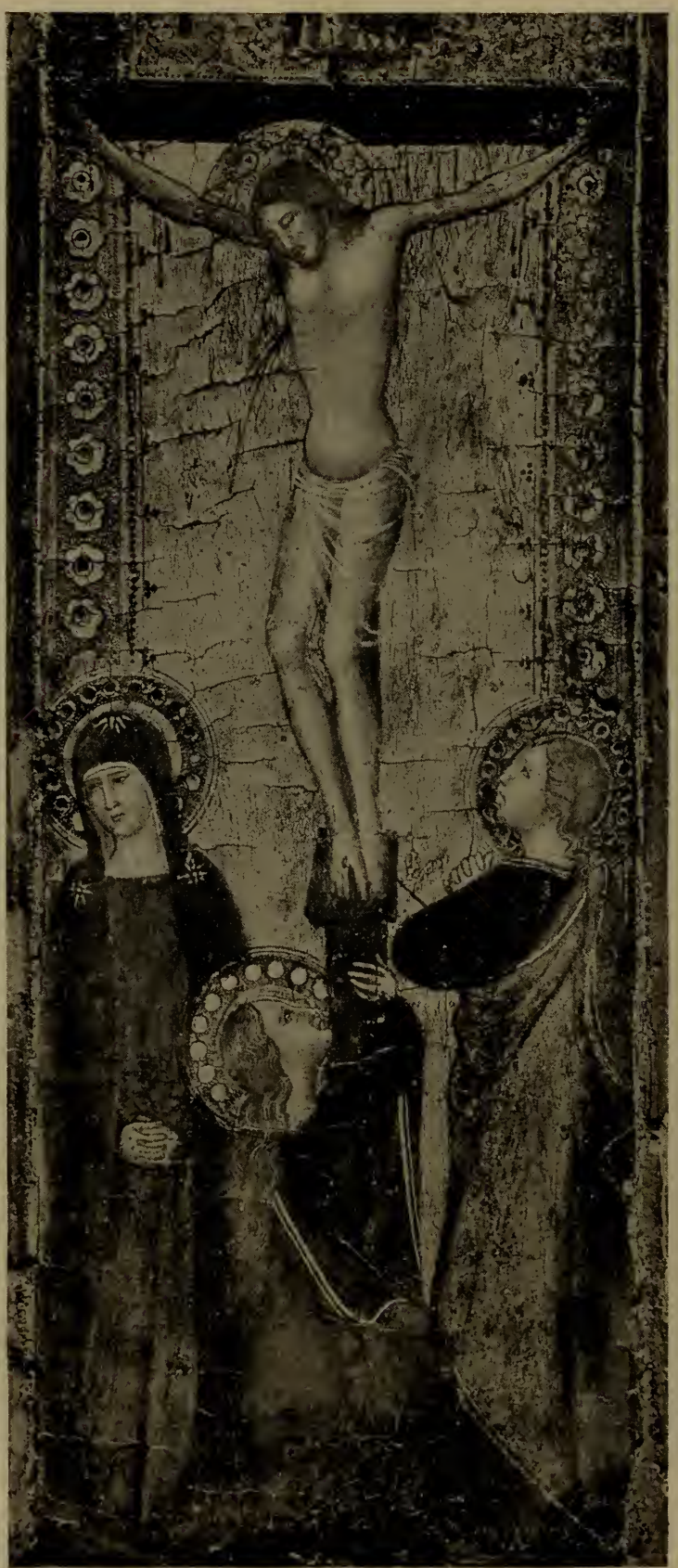

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